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ABSTRACT

This report recounts the findings of a study of people who purchased "Looking into Painting" materials, a learning package developed by the Personal and Cultural Education (PACE) Sector of the Continuing Education area in England's Open University. The package is not part of any course of study leading to a qualification, and there is no formal tutorial support or assessment methods. The commissioned study was conducted to provide information about: (1) the purchasers and users; (2) where purchasers learned about the package; (3) reasons for purchase and pattern of use; (4) reactions to the materials; (5) reactions to the television programs; (6) customers' future plans about purchasing other materials; and (7) how some people use these materials in their work. With 408 respondents, the study found that this multi-media package was successfully used by a wide mix of people with differing objectives. Users praised the package's thematic approach and felt that using the package led to a greater appreciation of the critical appraisal of paintings and gallery visiting. Several said that it provided a stepping-stone for them into abstract art. The book was the most frequently used element and the gallery visiting card the least. Some purchasers complained about the delay in receiving the materials and the poor color quality and size of the postcards. The report includes a summary of the conclusions and a copy of the questionnaire sent to the purchasers. (KM)

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STUDENT RESEARCH CENTRE
Institute of Educational Technology, The Open University, Walton Hall, Milton Keynes, MK7 6AA

Report No. 9

PERSONAL AND CULTURAL EDUCATION - LOOKING INTO PAINTINGS

A Report on the 1986 Packs Study

Angie Ballard

May 1987

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APPENDIX 2 - ADDITIONAL RESPONSES

1.0 INTRODUCTION AND BACKGROUND

This report is an account of the findings of a study of purchasers of Looking into Paintings materials, undertaken during 1986. Looking into Paintings and East Anglian Studies are two of the thirteen packs located within the Personal and Cultural Education Sector (PACE) of the Continuing Education area. As with other material in the C.E. area, these packs are not part of the undergraduate programme, i.e. they are not part of a course of study leading to a qualification. Indeed, with this material, there is no formal tutorial support and no assessment, and they are not courses with fixed start dates. Within the university there are now several such packs of material available, mainly from the Community Education, Health and Social Welfare and PACE sectors.

As with all such material, people purchase sets of material from the Learning Material Sales Office, and the university has no systematically collected data on who is buying the material, in contrast to students where the registration process provides such data.

Thus at the start of 1986, the Sector Director for PACE commissioned a study to provide such details together with information on reactions to the materials. At that time, (March 1986), there were some 9,993 recorded purchases for the sector. It was decided the study should concentrate on two of the thirteen packs available, namely:

East Anglian Studies, and
Looking into Paintings

since these were of particular interest as they were "custom built" as opposed to derivations from undergraduate material. In addition, the formats of the two packs, with their multi-media material, was seen as the probable format of future PACE material, in contrast to the two book approach of The Changing Countryside, the other highly successful custom-developed pack.

2.0 THE PACK - LOOKING INTO PAINTINGS

The Looking into Paintings material has been available since November 1985. The pack is made up of six elements available from the university:

a 302 page, full-colour book
three audio-cassettes
a set of colour postcards of pictures discussed on the cassettes
a list of galleries and museums
a gallery visiting card
an introductory postcard

As well as these, there was a series of six TV programmes broadcast on Channel 4 in December and January 1985/1986, and repeated in December and January 1986/1987. In addition, the Arts Council mounted a series of three exhibitions which toured the country from October 1986 to June 1987. Both these exhibitions and the TV series were based on the structure of the pack.

The study pack is available for £17.50. As well as this full set of materials available from the O.U., the book is available for sale through bookshops at £9.95 and the book has recently gone into a second printing. Purchasers of the book can obtain a supplementary pack which includes all items except the book for a fee of £7.50.

3.0 THE STUDY

The commissioned study was to provide information on:-

sources of information and enquiry
a profile of purchasers and users
buyers and users reactions to the materials,

and the third strand was seen as the most important.

Given the resources available for the study, the low level of multi-purchasing and the national dispersal of the recipients, a postal survey was seen as most appropriate, and a copy of the questionnaire is included at Appendix 1.

We sent out 609 questionnaires to study pack purchasers and 116 to supplementary pack purchasers, a one in two sample. We took such a large sample to allow for possible low response rate and sub-group analysis.

The usual procedures for mail surveys were followed, with:-

: an initial mailing, of explanatory letter, questionnaire, code sheet and reply-paid label

: a first reminder postcard sent some ten days after the first mailing

: a second reminder, with a second copy of the questionnaire and new explanatory letter, sent some 15 days after the first reminder.

We received some 408 completed questionnaires from study pack purchasers and an additional 32 letters or questionnaires explaining non-completion, including one refusal to participate on principle. This gives an adjusted response rate of 72% for study pack purchasers - Appendix 2 gives further details of the 32 other returns, but a point to note is half had not completed the questionnaire as they hadn't yet studied or finished studying the pack, whilst five had bought it as a present for someone else and not felt it appropriate to pass on the survey document.

Returns for supplementary pack purchasers were lower, with only 45 returned, a response rate of 39%, which is something of an anomaly as we had expected either optimistically a similar level of return as that for other purchasers, or a much lower return of less than 10%, given the lower relevance and salience.

How representative is the study?

The study is not wholly representative : it did not include any of the 2,000 book club purchasers. The 408 returned questionnaires give a standard error of 2.025 which provides for confidence limits of $\pm$ 2.8% at the 95% confidence level. There may well be bias in the results, given the unknown nature of the non-respondents. In addition, this cross-sectional survey only provides data on purchasers during the period November 1984 to March 1986.

When the study was undertaken, based on March 1986 records, there were:-

3,011 purchasers of the study pack
228 sales of the supplementary pack
2,000 bulk purchases by a specialist book club

By the end of January 1987, there were a further 1,323 study pack purchases and another 182 supplementary pack purchases. Thus as with all pack studies, we have taken a cross-sectional look at purchasers within a certain time frame. We don't know at present whether the profile is changing and if so how, and to do so would require further studies.

4.0 SUMMARY AND CONCLUSIONS

4.1 The multi-media package Looking into Paintings was successfully used by a wide mix of people with differing aims and objectives. The pack succeeded in increasing awareness and perception and led to a greater appreciation of the critical appraisal of paintings and gallery visiting. It was as successful with experienced art lovers as novices, and provided a stepping-stone for several into abstract art. It also provided stimulus and rejuvination for practising artists.

4.2 The profile of purchasers shows a fairly even balance between women and men with 55% and 45% respectively. Respondents are generally a well educated group, with just over a half, 56% in full and part-time work. However, some 24% were retired and this is a much higher proportion than found for undergraduate material or indeed, other CE material, where we have such information.

4.3 Most respondents, 86%, paid for the material themselves but for 7%, respondents' employer paid for the material. In addition, some 6% received the material as a present while a further five people outside the study wrote in to say they had purchased the material as a present. Perhaps this gift market could be explored further.

4.4 People found out about the course from a variety of sources, although over two-thirds (71%) cited just one source of information. The three predominant sources were the Channel 4 TV programmes (29%), the Continuing Education Guide (25%), and the Looking into Paintings leaflet (18%). Some 4% found out via the leaflet in the book club mailing whilst a further 4% received information through their other O.U. studies.

4.5 Some 4[illegible]% of purchasers are new to the O.U., so Looking into Paintings may be seen as reaching new markets.

4.6 The thematic approach was applauded as an innovative approach to teaching this material and preferred to the more usual chronological approach. Many of the practicing teachers using the pack noted their intention to adopt this approach in their teaching.

4.7 All elements of the multi-media pack were used, but the book was the most used element and the gallery visiting card the least. Of the three main elements, the book was most frequently used (85%), then the colour postcards (78%) and then the audio-cassettes (67%).

4.8 The linked TV programmes, with one or more programmes seen by just under half the respondents, enhanced people's enjoyment and perception of the pack and indeed led to several purchases of the material. In all, 12% of these pack purchasers had seen all six TV programmes. The programmes were generally well received, although timing was a problem. Users would have liked more integration between the programmes and the pack. There were several pleas to have the two available together, for repeats of the programmes and preferably for videos of the programmes to be available.

4.9 The level of demand for optional assessment was muted, with only about one-third of users expressing a preference for assessment.

4.10 The level of group use and sharing was less than on Community Education material, with less than a quarter (23%) reporting use by others, and 6% reporting some form of group use.

4.11 Successful use of this course does not mean people will automatically buy more material : some two-thirds were uncertain as to their future plans, but a quarter were planning to buy more material, mostly from the PACE area.

4.12 Just over a third of purchasers belonged to other specialist associations whilst just over half, 51%, were planning to do other courses or had done other courses on art history or art appreciation.

4.13 There were a small group of users making use of the material as support for existing studies ranging from 'A' level to degree level courses, especially the O.U. Art foundation courses and those studying A353 19th Century Art in Italy.

4.14 The delay in receiving material in 1985 occasioned much comment and emphasises the difficulties of maintaining synchronisation when collaborating with outside agencies (Section 8.2).

4.15 The postcard reproductions caused most dissatisfaction with 31 reporting problems with these, citing both the small size and the poor quality. Additionally, there seems to have been problems with the cassettes, including both mechanical problems, as well as two or three incorrect cassettes included with the material (Section 8.3).

4.16 The introductory postcard idea did not work well in practice and seems to have caused disappointment and aggravation for the some 5% who used it (Section 8.5).

4.17 From LMSO records, the overwhelming majority of sales of Looking into Paintings were for recipients within the U.K. but a small proportion were bought by overseas purchasers. Some 2% of the 1,044 purchasers records analysed were overseas addresses - five from the Channel Islands, with the other 15 from the Republic of Ireland, France, Germany, Switzerland, Finland, the United States and the United Arab Emirates.

4.18 The questionnaire generally seems to have worked well and the response rate is acceptable; it has yielded both useful data reported on in the interim report to inform marketing plans, and interesting data for future developments.

5.0 THE PACK PURCHASERS AND USERS

Nearly all respondents were both purchasers of the pack and users of the material.

Drawing on the experience of the 85 C.E. Packs Study, we included a question asking if respondents had received the questionnaire directly or had it passed on to them. The overwhelming majority had received the questionnaire directly, but there were a very small group receiving the material from others.

	LIP
Received directly	94%
Passed on	2%
No answer	4%

This reinforces the picture from an earlier analysis of the listings which showed 99% of purchasers bought just the one set, with 1% buying two or more sets, and one huge purchase of 2,000 by the specialist book club.

However, not all single purchasers were individual users; just over a tenth, some 11%, described themselves as institutional users, and this group are reported on in more detail below (Section 11).

Taking the pack purchasers as a whole, but excluding the supplementary pack purchasers, we have the following profile.

5.1 Sex

The balance between female and male purchasers is much more even than for other packs from Continuing Education, with a 55:45 split between women and men, a similar pattern to that for all registered students in 1981.

5.2 Age

The age range for the purchasers was very wide, and surprisingly evenly spread, ranging from 85 at the time of the study (born in 1901) to 14 (born in 1972), with a median age of 50, as Figure 1 shows.

The majority of purchasers were over 40, some 65%, and included a quarter who were over 60.

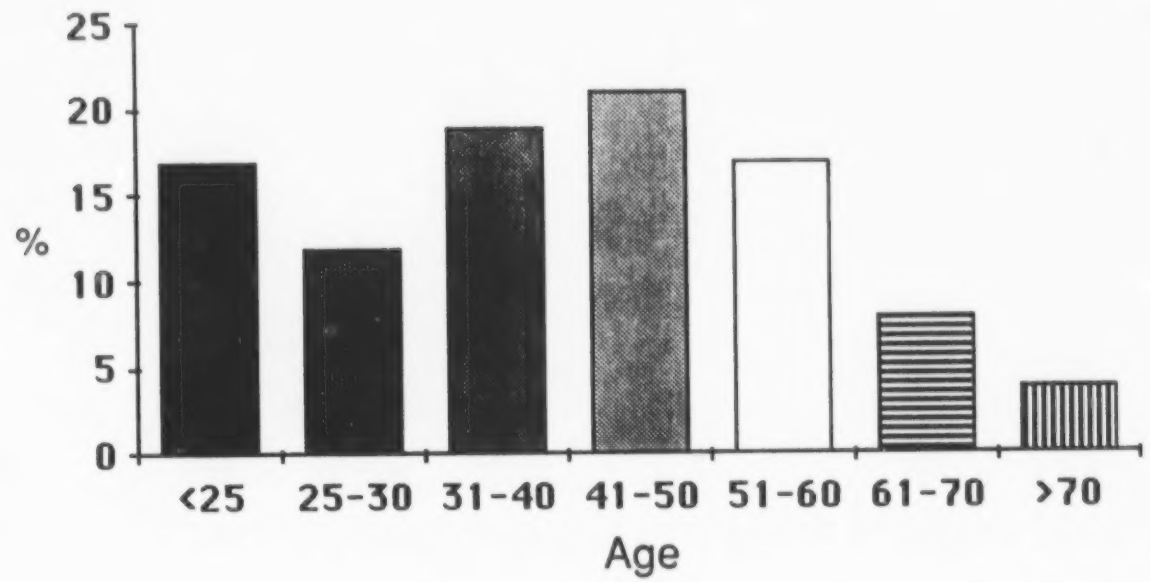
Given the interest in the 25-45 age range for future marketing plans, it is interesting to note 39% of purchasers are currently within this grouping.

Table 5.2

Date of birth	Age-at time of survey	Numbers	% n = 408
Post 1961	Under 25	13	3
1956 - 61	25 - 30	71	17
1946 - 55	31 - 40	48	12
1936 - 45	41 - 50	77	19
1926 - 35	51 - 60	85	21
1916 - 25	61 - 70	68	17
Pre-1916	Over 70	31	8
No information		15	4
		408	**101**

Figure 1

Age at time of survey



5.3 Employment and occupations

Over half the purchasers were in paid employment, 56%, with some 47% in full-time employment and 9% in part-time employment.

In paid employment	56%
Not in paid employment	42%
No answer	2%

Just under a quarter were retired, reinforcing the information on age. The proportion of those with unpaid family domestic duties (previously dubbed housewife), was much lower than expected, with some 10% in this category, as Table 5.3.1 shows.

Table 5.3.1

Pattern of employment

		% n = 408
56% paid employment	- full-time	47
	- part-time	9
42% not in paid employment	- retired	24
	- family duties	10
	- student	4
	- unemployed	2
	- other	2
2% no answer		
		100

The proportion retired, 24% is much higher than the latest 1982 undergraduate figure of 4%, and is higher than the proportions retired found in the study of courses from existing materials which was ranged from 6% to 15%.

Of those employed, the majority were engaged in professional work, the largest single group being teachers in secondary schools, 15% of those employed. The broad pattern of occupational groupings is shown in Table 5.3.2, which shows all teachers were the majority group - nearly 1 in 3 were engaged in teaching of some description.

Table 5.3.2

Patterns of occupations

% n = 228	
Teaching	30
Clerical and services	14
Medical, health, social services	12
Administrators and managers	11
Scientific, engineering and technical	11
All other professions	13
Other - farming, armed forces	6
No information	1
	98

Our broad occupational groupings did not include a category for artists, but we know from other comments made elsewhere that a few of the respondents were either studying or at college, or more rarely were practising artists.

5.4 Education and qualifications

Respondents were more likely to have stayed in education beyond the minimum school leaving age of 16 than not, with two-thirds in education at 17 or older, and two-fifths still in education at 20 or older, as Table 5.4.1 shows. Readers should remember this in part reflects the wide age range found within the group. Some 2% were in full-time education at 30 or older.

Table 5.4.1

Age on completion of full-time education

	n = 408	%
16 or younger	111	27
17-19	91	22
20 or over	179	44
No information	27	7

An even higher proportion, 80% had some form of qualification, whilst 9% had none and an equal proportion gave no information, as Table 5.4.2 shows.

Table 5.4.2

Educational qualifications

	% n = 408
None	9
Some	83
No information	9

Table 5.4.3 gives the more detailed information on qualifications. Nearly three-quarters of those with qualifications had post 'A' level qualifications : one-tenth had a teachers certificate or diploma, four-tenths a teachers degree or diploma and over a tenth postgraduate qualifications.

Table 5.4.3

Educational qualifications - details

Qualification	% base n = 337 (proportion with qualifications)	
	n	%
CSE or GCE 'O' level	39	11
'A' level or equivalent professional qualification	42	13
ONC/OND or HNC/HND	15	4
Teachers certificate or University Diploma	42	13
First degree or equivalent professional qualification	143	42
Postgraduate degree	50	15
No information	6	2
	337	100

5.5 Support with costs

The majority had bought the material themselves, and indeed, excluding the six who gave no details, this was the case for 86% of respondents. For some 7%, the respondents' employer paid for the material while 6% had received the material as a present. Table 5.5 gives more details. Readers should also remember a further five wrote in to explain they had bought the material as a present but felt the questionnaire inappropriate for the gift recipient. Thus Looking into Paintings has a small but significant market as a gift, mostly for partners or relatives and occasionally for friends.

Table 5.5.1

Support with costs

	% n = 402
Bought material myself	86
Employer paid	7
Received as a present	6
Some other situation	2

Of the 7% whose employer paid, nearly all were in full-time work, 25 of the 28, whilst the other two were in part-time work, and one gave no details.

We had wondered whether those receiving the material as a gift concentrated in the eldest and youngest age groups, but this was not the case, although our three youngest users did receive the material as a gift.

5.6 Broader interest in the area

We asked respondents whether they belonged to any book club or specialist associations concerned with art and painting, and of those responding to the question over one-third were members of associations or book clubs.

Table 5.6.1

Belong to specialist association or book club

	% n = 387
Yes	35
No	65

Of those giving details, about a third belonged to book clubs, with the Arts Guild the most frequently cited. Just over two-thirds belonged to some association and responses here were very varied, ranging from the Association for Art History and The Print Makers Council to Friends of the Tate, Royal Academy British Museum and the Bakelite Museum Society. Other respondents were members of organisations less directly "art related" such as the National Trust and the Victorian Society. Several respondents were members of local gallery friends society, which may reflect the publicity strategy adopted for the pack. Several respondents were also members of local art clubs and attended WEA or extra-mural classes.

The following 7 quotes reflect the diversity both of responses and respondents.

"Friends of the Birmingham Art Gallery, Royal Academy, British Association of Friends of Museums, National Art Collection Fund."

"I belong to the - Art Society. Practicing painting is more important to me than reading about it, but I appreciate that the two are complimentary."

"Friends of the Victoria and Albert Museum, Royal Academy and British Museum Society."

"WEA and university extension classes and courses in art history. Classes in painting."

"Edinburgh University extra-mural - they run excellent art courses."

"Arts Guild Book Club. I also study art at college."

One respondent took the opportunity to comment here:

"Have not yet joined an association as I am new to the area of visual arts - previous O.U. studies have been literature, popular culture and women's studies, modernism and the 20th century generally.

We asked respondents specifically whether they planned to go on to do any other art history or art appreciation courses, and there was an even split between those with no such plans, and those either planning to do other courses or having recently done a course, as Table 5.6.2 shows.

Table 5.6.2

Plans to do more art history or art appreciation courses

	% n = 377
No	49
Yes, planning or already done course	51

The balance was predominantly people planning to do courses (30%) compared to 15% who had done a course, with a further 6% both having done some course and actively planning further courses.

5.7 Past customers of the O.U. - new markets

Over half the purchasers had not bought other PACE packs from the O.U, and some 43% had not bought any other O.U. material, either packs or undergraduate or associate courses. Thus in this study, just over two-fifths of purchasers were "new to the O.U.".

Some two-fifths had bought other material. Taking the respondents as a whole, 8% had bought material from the undergraduate area and 7% had bought packs from other areas of Continuing Education. Just over a quarter had bought other PACE packs although the numbers of reach pack were small, ranging from four purchasers of Introduction to Hinduism to 17 for the Rise of the Symphony (with five also purchasers of East Anglian Studies).

When asked about plans to buy more O.U. material, two-thirds were uncertain of their plans (67%), whilst 9% were sure they would not purchase more material. A quarter of

purchasers planned to buy other material. This group is divided between those buying more PACE packs and those intending to purchase undergraduate material, especially Arts foundation and Art History courses.

6.0 SOURCES OF INFORMATION

Prospective purchasers could learn about the pack in many ways. From earlier pack studies, and preliminary discussions with course team personnel, we developed a pre-coded list of some 14 sources of information about the course and asked respondents how they had come to hear about the material. Most people heard via one or two sources, but eight cited four or more sources. As Table 6.1 below shows, of the 20% citing two sources, there was no predominant pattern - LIP together with some other source was the most frequent combination given by 12 respondents (3%). The most for any other combination was six for the TV programmes and CE guide. There was no general pattern of combination for those citing three or more sources - these 35 respondents gave 33 combinations between them.

All the sources of adverts, posters and leaflets, the TV programme, from other people and via O.U. information were cited, but of these the three dominant categories were:

	* n = 408
Channel 4 T.V. programmes	29%
Continuing Education Guide	25%
Looking into Paintings Leaflet	18%

(* not mutually exclusive)

Some 10% of respondents had seen an advert in the press and 8% an article in a journal. A small proportion, 4%, had found out about the course as they were doing other O.U. courses. For this material, information from others, either friend or colleagues, was a very minor source, with 3% being told by friends and only three people being told by colleagues. Table 6.2 at the end of this section gives full details.

Despite exploratory work, our pre-coded list excluded sources cited by some one-fifth of respondents, and these were many and varied including:

- *via the book in the Tate Gallery and Friends of the Tate Gallery mailing*
- *through the Arts Guild Book Club*
- *from the Channel 4 booklet of forthcoming programmes and then seen in public bookshops*
- *through Christies Fine Arts course*
- *Art Historian Book Club*
- *from course on Art in Italy 1480-1580*
- *Barbican Centre, London Display in Meet the Artist*
- *through my daughter who is an O.U. tutor and knows my interests*

The two predominant sources of this other category were:

i) Friends of Tate, R.A. and other gallery associations

ii the Arts Guild Book Club.

Over a quarter of these 80 respondents mentioning other sources mention the Arts Guild Book Club or a book club, which reflects the promotional strategy of including the book club in the PACE mailings, which was in addition to the inclusion of the book as a book club offering.

Table 6.1

Number of sources

		%
One only	290	71
Two	83	20
Three	27	7
Four	6	1
Five or more	2	0.5
	408	

Table 6.2

Sources of information

	% n = 408*
Channel 4 T.V. programmes	29
O.U. information	
O.U. Continuing Education Guide	25
LIP Leaflet	18
Personal Interest Pack Leaflet	1
Direct mail from O.U.	6
Other O.U. publication	4
Doing other O.U. course	4
O.U. Regional Office	1
Adverts or articles	
Advert in press	10
Article in journal	8
Other sources	
Told by friend	3
Told by colleague	0.5
Other leaflet or poster	3
Other - varied sources	20

* not mutually exclusive

7.0 REASONS FOR PURCHASE AND PATTERNS OF USE

7.1 Reasons for purchase

People sent for the pack for a number of reasons, and we asked them both about a range of uses and their main purpose in sending for the material. Own personal use predominated, with this being the main purpose for over three-quarters of respondents, 78%. Use in job and with others in the family were cited by about 15%, but this was the main purpose for only 9% and 5% respectively.

Receiving as a present or buying as a present for someone else was reported by 8% of respondents. Table 7.1.1 gives full details.

Table 7.1.1

Main purpose and intended uses in sending for material

Intentions	Main purpose % n = 408	Intentions % n = 408*
Own personal use	78	89
Use in job	9	14
Use with others in family	5	15
Received as present	1	4
Present for another	3	4
Other use	3	7
No information	2	1

(* not mutually exclusive)

Whilst only a small proportion gave details of other use, there were some interesting examples, notably either to help people with their studies, or in their work, as the following quotes illustrate.

To help in art studies

"As a supplement to students in fine art workshops run by Community Arts Centre."

"To help with my studies in A353"

"To help with my WEA Art Appreciation Class."

"As an aid to my History of Art 'A' level."

"To use in conjunction with National Extension College's pre-O.U. course, Discussing the Arts."

To help with job

"For making up gallery guides.

"To enhance teaching approach of 'A' level History of Art."

"To spark off discussions in local Art Society.

"Teaching material for distance learning flexi-study.

"For use in adult education department generally, for study by full-time lecturers and educationalists, particularly the mode of presentation.

One respondent replied at a much more abstract level:

"I especially wanted to relate more confidently to Mondrian's composition, Picasso's Guitar and Nicholson's White Relief, as I have admired their works for quite some time."

7.2 Patterns of use

As with other such packs, there was no one approach followed by many, and indeed several respondents adopted two or three approaches, such as skimming through the material and then working through the pack as suggested.

The five approaches each used by a fifth or more were:

	% n = 408*
working through the pack as:	
suggested in course contents sheet	28
available on shelf for reference	28
dipping in and out of the material	27
studying or using selected parts only	27
skimming through the material	20

(* not mutually exclusive)

However, 5% had not looked at the material whilst 14% had not used it, although "not used it" was interpreted with a more precise definition than expected with three respondents writing in to explain they had not completed the questionnaire as they had not yet used all the material!

Of those who had either not used or not looked at the material, several explained elsewhere that they were "saving the pack up" thus one respondent wrote: *"I sent for the pack for over the summer but personal problems stopped me reading it and I'm now saving it as a treat for the Christmas holidays."* This time lag between purchase and use is found in other studies, and is more prevalent when there is no timed assessment, end of course exam or timetabled broadcasts.

Some 10% reported using the material in some other way, but about half of these then gave a progress report on their studies, for example:

"Read LIP carefully as soon as it arrived. Started on cassettes but recorder broke, and then became involved with A353 before it was replaced - now listening to cassettes at odd moments."

"Lent to a friend until after my O.U. exams in 1986."

"Working through the pack but have not yet completed the course."

"Working through the whole pack slowly and using it as a form of relaxation."

"I go to art classes during the winter months so will use material for study as well as pleasure."

"Worked through book and used cards but cannot now begin until I can borrow a cassette player to play them.

"Not used as it was a present.

7.3 Aims

Given the variety of approaches, was there similar heterogeneity in the aims in studying or using material? Two related aims : to improve or update personal knowledge or learn more about the subject were important aims for about three-quarters of respondents and the main aims for just over half, with 30% and 24% respectively citing these as their main aim.

General interest was an important aim for some two-thirds of respondents, but the main aim for just over a tenth, 14%. Background or preparation to study was important for a smaller proportion, 43%, and interestingly the main aim for just over a tenth of all respondents. Table 7.3.1 gives the detailed picture.

Table 7.3.1

Aims

	Important to me % n = 408	Main aim
Improve or up-date my knowledge	77	30
Learn about the subject	73	24
For general interest	67	14
As background/preparation for further study	43	12
To help me in my job	14	6
Some other reason	6	1
Several main aims	N.A.	1
No main aim	N.A.	1
No information	N.A.	11

As shown in the table above and elsewhere, the proportion using material as part of their job is much less than for other packs; it was important for 14% and the main aim for some 6%. Some 11% of respondents classified themselves as using material in their work or as part of their job, and these are dicussed in more detail in Section 11.0 below.

Those citing some other reason generally expanded on the general reasons but comments here of especial note included:

"Learning as a pleasure.

"To study the means of presenting the subject."

"To study methodologies used."

"I run a general studies course for sixth form students and I have now started to use the same approach as in this pack."

"To further my understanding of painting as a painter."

"To meet others with the same interest in art who are amateur art historians rather than painters. The postcard enclosed was a means of contacting these "other" I thought."

"I am doing a B.Ed in Art and this adds to my current studies."

7.4 Use by others

The picture of personal use is reinforced by the fact that for about three-quarters of respondents, no others had made use of their materials, whilst about a quarter knew others had used their material.

Table 7.4.1

Use by others

	% n = 408
No	72
Yes	23
Don't know	1
No information	5

Most had shared with one other, and this was family for half this group or friend for one-fifth. There were some 14 respondents reporting more extensive sharing by ten or more, but these were all organisational or institutional users. Table 7.4.2 gives the full picture.

Table 7.4.2

Number of others using material and position

Number using with	% n = 92*	Main use	% n = 92*
1 other	47	Shared with family	52
2 - 5	29	Shared with friend	20
6 - 10	13	Shared as part of job	17
More than 10	7	Group use	9
No information	4	Other use	2

(* base derived from Table 7.4.1)

However, not all of those using material with others were institutional or organisational users. Of the 92, only a third were in this group.

7.5 Group use

Reported group use was minimal for this material. The introductory postcard scheme, to put prospective and actual students in touch with each other to form self-help groups if

they wanted was not well used - with only 19 respondents or 5% making use of this facility (see Section 8.5 below).

Group use was the main way of using material with others for only some nine respondents, but in all some 23 or 6% reported using or studying the material as part of a group. Numbers in groups ranged from three to 30. Most in this situation were our organisational or institutional users reported on in more detail in Section 11.0 below. Only some eight respondents went on to give their reactions to group use and of these eight, nearly all were favourable, although two suggested either additional copies of postcards or that slides should be available as sharing these was a problem.

8.0 REACTIONS TO THE MATERIALS

We consider here respondents reactions to the elements of the study pack. Their reactions to the related T.V. programmes broadcast on Channel 4 are included in Section 9.0 below.

8.1 Overall reactions

The overwhelming majority of between 87% and 91% found the pack interesting, were very or fairly satisfied in terms of value for money, and would recommend it to others and Tables 8.1.1 to 8.1.3 give full details for each of these elements.

Table 8.1.1

General reactions

	% n = 397
Not looked at it yet	7
Generally interesting	91
Generally not interesting	2

Table 8.1.2

Satisfaction in terms of value for money

	% n = 372
Very or fairly satisfied	87
Not very or not at all satisfied	3
Not thought about it	11

Table 8.1.3

Recommend material to others

	% n = 363
No	6
Yes	94

8.2 Problems or difficulties in getting material and general dissatisfaction

Although overall levels of response were positive, there were problems, the most notable being the 17% or 66 people who reported problems in getting the materials. Of the 44 who went on to give details of the problems, all but four were delays in the arrival of the material, so that it often arrived after the Channel 4 programmes. Responses here ranged from a succinct *"delayed"* or *"out of print"* to much longer explanations, for example:

> *"Sent money in August which was returned. Told to reapply last November. Did so. Two weeks later received letter saying course was ready and reapply. Did so and one week later received course after the T.V. programmes."*

> *"Date ordered 1/10/85, received 7/12/85 by which time allocated to study had gone, as had enthusiasm."*

"Just that it was described in the Associate Student Book a long time before it was actually available. I made numerous enquiries."

"Pack was promised before start of the T.V. programmes but did not arrive until later. This was disappointing even though the pack and programmes stand alone my wife and I wanted to study the material at the same time."

"Long delay between ordering material and receiving it - however I was kept informed duing this period."

"Material not available for some 4-6 months - but no significant problem."

The four other problems were two incomplete packs, (one with the gallery visiting card missing, and one with incorrect tapes), one respondent getting no response at all to her introductory postcard, and one respondent having to travel some distance to a different bookshop who would order material from the O.U. (This was **not** a supplementary pack purchaser but a study pack purchaser.)

Of the 40 mentioning delays in material, ten specifically mention that this prevented convenient study with the T.V. programmes. While there is little to be done at this stage, it is another example of the problem found elsewhere in C.E. of unanticipated delays with materials inconveniencing prospective users as well as increasing administrative demands on LMSO. It is even more problematic when there is a collaborative venture with an outside agency when timetables become non-synchronous. Although people reported problems, these were not then disappointed with the material necessarily and one wonders if most of the patience shown is because of keen specialist interest.

General dissatisfaction

In addition to asking about problems or difficulties in getting materials, we asked those who were not satisfied with the material about what was causing the dissatisfaction. Whilst 11 reported themselves not very or not at all satisfied, some 15 gave details of their dissatisfaction, which were as follows:

3	poor packaging
2	grumbles about the postcards
2	poor reproductions, with additional complaint of strongly smelling print
2	more relationship to the T.V. programmes
1	videotape of T.V. programmes would have been useful
2	criticisms of text - too academic and heavy
1	order of text poor
1	on offer at £3 less elsewhere
1	not up to usual O.U. standards

8.3 Individual course components

The pack was made up of five main items and we asked respondents to tell us for each whether they used the item, and if so whether they were satisfied with it.

As might be expected, the book was used more than any other item. Just under four-fifths had used the book, 85% of the 379 who had looked at the pack. The colour

postcards were used by over three-quarters, and the audio-cassettes by two-thirds. The list of galleries and museums and the gallery visiting card were less extensively used, with a quarter and one-tenth respectively reporting use. Table 8.3.1 gives the details.

Table 8.3.1

Use of course components

Items used	Number	% n = 379
The book	322	85
The colour postcards	295	78
The audio-cassettes	254	67
List of galleries and museums	92	24
Gallery visiting card	50	13

We asked the users of each item whether they were satisfied with it or not, and if not, what gave rise to the dissatisfaction. Overall, levels of satisfaction were high, as Table 8.3.2 shows, with the postcards and audio-cassettes causing most dissatisfaction. Some 11% of users of the colour postcards were dissatisfied with them, and some 8% of users of the audio-cassettes.

Table 8.3.2

Satisfaction with course components

Item used	% base varies given in first column No. used	Satisfied	Dissatisfied	No information
The book	308	91	5	4
Colour postcards	295	84	11	5
Audio-cassettes	254	88	8	5
List of galleries and museums	92	85	3	12
Gallery visiting card	50	92	-	8

This next section concentrates on the small number of dissatisfied in some detail - readers should remember we are talking about reactions of no more than 31, or 8% of pack purchasers here.

The postcards

Of the 31 respondents dissatisfied with the cards, most thought the quality was poor, and that it was difficult to see the detailed referred to in the cassettes, e.g.

"Pictures too small and details eluded me.

"Postcards should be bigger - frustratingly small."

"Colour repro and state of postcards rather grotty."

"You might have saved yourselves money as the cards were absolutely not comprehensive and any big stationers would have at least as good a selection."

"Postcards lacked quality of line and colour compared to originals."

One or two however, would have liked *"a larger pack of postcards"*, - whether this means size or number is unclear.

Audio-cassettes

Few specific details were given about the cassettes. One user thought they were too lecture like; commenting *"Those which broke up the listening time with detailed study of the postcards were useful but the rest had a soporific effect on me."* The only two other criticisms made were difficulty in understanding pronunciation as a non-English speaker, and that whilst some of the tapes were excellent, others were not: *"I felt I was being fobbed off with arty talk. More background to the artists would have been useful."*

The book

Of the 15 not satisfied with the book, only seven went on to give details. Two felt the book poorly ordered, one suggesting a separate booklet for the pictures. There were three criticisms of the level, two finding it too simple, patronising, or not sufficiently academic, whilst a third user would have liked it to be simpler for his use of material in schools. There were three criticisms of the quality of reproductions in the book, summed up thus: *"Extremely poor reproductions in the book were a great and serious disappointment."*

No detailed comments were made about the other two items.

8.4 The presentation of the materials

As well as asking about the use of items and levels of satisfaction, we asked a general question about satisfaction with some aspects of presentation of the material that were of special interest to the course team, namely the layout - the way text and pictures were arranged on the page, the packaging, and the quality and style of the printing.

Between 10% and 14% did not answer this question, but of those answering, nearly all were satisfied, with 7% dissatisfied with the layout, 6% with the packaging and 4% with the quality and style of the printing. Table 8.4.1 gives more details.

Table 8.4.1

Satisfaction with presentation

	n =	% Yes	% No
The layout	351	93	7
Packaging	356	94	6
Quality and style of printing	369	96	4

Was it the same group throughout reporting dissatisfaction or different individuals : it was the latter rather than the former with some 51 individuals registering 61 grumbles. Only one individual was dissatisfied with all three aspects of presentation. Most of those dissatisfied were dissatisfied either with the layout or the packaging, as Table 8.4.2 shows.

Table 8.4.2

Patterns of dissatisfaction

	Numbers
Layout	17
Packaging	17
Quality print	8
Layout and packaging	3
Layout and quality print	4
Packaging and quality print	1
All three items	1
	51

8.5 The postcard scheme and contact with the Regional Office

The pack included an introductory postcard for purchasers to send into the regional office to be put in touch with other prospective users. The scheme was little used, with only 19, or 5% returning the postcard. Those that sent the postcard back were generally disgruntled as others were usually too far away or information on other contacts arrived late.

"I did get a list of people to contact, but none lived anywhere near."

"Posted today."

"Didn't work at all. The only person undertaking the same pack lived some 30 miles away. I had hoped for someone a little more local."

"There was not another purchaser in my area. The two names given to me as being nearest were in Glasgow. This would have been fine had they been females or even one female, but both were men. As I did not know what age group they were in, I did not contact them as I am 61 and they might have been in their twenties."

"Sent list after four months or people studying, but none close enough to make useful contact."

"Never heard a sound from them! I suppose no-one else returned the card or mine was lost in the post."

This level of take-up is much less than that found in a similar scheme in early presentations of Community Education courses.

A further ten participants had contacted the O.U. Regional Office about some other matter, and of the eight giving details, four were about delays in material, one was about replacing the wrong tape and three were in contact for further information about the courses.

8.6 Benefits

We asked respondents a totally open question about the main benefit for them in studying the material. About three-quarters took the opportunity to tell us of their experiences, and of the 313, most were positive statements. Only six felt there had been no or few benefits in studying the material. Of the remaining 307 comments, some 21 explained they had not yet studied the pack in detail : comments for this group ranged from a brief *"too early to say"* to *"not studied yet because of lack of time, but anticipate general interest and greater awareness"*, and *"not having fully used the material as yet, I can only say that so far my eyes have just begun to open, but I fully expect to learn to appreciate art in a discussing and informed manner by making full use of the material."*

Looking in more detail at the remaining 286 comments, or 70% of the sample, the benefits described ranged from simple one or two word descriptions, such as:

"fun"
"enjoyment"
"increased knowledge"

to much longer statements. The most frequently mentioned benefit was an increased awareness of how to look at pictures and finding the guidance given lead to new appreciation. Respondents mentioned both widening appreciation and deeper appreciation. Several respondents mentioned a new appreciation of modern art.

Other benefits included:

- increased general knowledxge
- enjoyment
- increased subject knowledge
- rekindling of interest
- fresh approach to teaching the subject - the non-chronological approach was specifically mentioned
- more enjoyable gallery visits
- an extra aid to other courses - both for O.U. courses and elsewhere
- increased interest led to more gallery visiting or joining local associations
- flexible approach allowed study at individuals own pace
- helped in work as an artist.

The following selection of quotes gives some idea of the range and diversity of these illuminating responses.

"Increased my awareness : I see things I would not normally observe."

"I now feel able to approach paintings with greater understanding and better visual perception, thus increasing my enjoyment. I can also express my thoughts and feelings about art more vividly and coherently."

"Arrived at the deepening of my perception and response - also most grateful and glad to be of use in completing the questionnaire."

"Gives guidance in looking at paintings and getting more out of them when visiting galleries (both for accepted masterpieces and in exhibitions of contemporary works e.g. RA Summer exhibition, local art shows) reading art books and study of O.U. course A353."

"Excellent background to study history of art in general and has made my perception of paintings more fulfilling. My children have benefitted."

"So far gained more structured way of looking at paintings and also the realisation that the more background knowledge one has, the greater one's understanding and appreciation of individual paintings."

"Discipline in visiting galleries. Given me a nice gentle nudge out of a rut into which I had sunk."

"Awakened my interest in art and has directly caused me to go to many galleries which I feel a lot richer for."

"To be able to look particularly at modern paintings or try to, without dismissing them as beyond my understanding."

"Now have a feeling for certain paintings that I used to feel were "empty". The tapes referrring to Picasso, Braque and abstract art gave me an idea of how exciting and close their art was to them - Picasso's carefree approach to his fantastic experimentation and Malevich's excitement when he exhibited his Black Square : I now have a black square in the corner of my room."

"Learning about the different genres of painting which I found fascinating. For anyone studying to become an artist it is important to understand the history of painting and about the approaches of different artists. I found the course helpful in regard to my own painting."

"Better understanding of photographic/paint differences. Both my wife and I have lifelong photographic backgrounds."

"Outlining alternative way of teaching my subject - indication of ways of tackling themes."

"Have joined Friends of ... Art Gallery and visited art galleries and so am increasing my knowledge and appreciation of pictures."

"I am a painter of still life. I have been interested to find out how an art historian would look at one of my paintings."

"Feel this course gives a lot of information on subject which takes you in different directions and opens up the subject enabling you to follow different avenues of interest."

"A better appreciation of exactly why a good painting is indeed a good painting. It has helped me to understand the logic that was used by the painter and helped me to improve the composition and style of my own paintings. I also spend longer studying works and get more enjoyment from this activity."

"Have time to assimilate the material at my own pace. My interest in art history was stimulated by my studying the subject during study for O.U. BA. I did not have time to spend then, but I am able to do so now ... It is useful and I am sharing it with friends."

"Filling in on missed education - through taking Science degree."

"Feeding a dulled brain. As a busy housewife with four young children and frequent home moves (army), I find little time for myself. But I'm working slowly but surely through the pack with the intention of jogging my memory - I studied the subject at college in 68-71."

"Long years of looking at paintings only seems to confirm the ongoing interest and enthusiasm for this. One never ceases to learn."

9.0 THE TV PROGRAMMES

Just under half the respondents, 46%, had seen one or more of the TV programmes and of these 185 people, a quarter had seen all six programmes. A few couldn't remember how many programmes they had seen, whilst just over 10% saw one programme only, as Table 9.1 illustrates. We didn't ask people which of the programmes they had watched, just how many, so have no information on how the pattern changed over the six programmes.

Table 9.1

Number of TV programmes seen

		Numbers n = 185	%
All	six	49	27
	five	9	5
	four	27	15
	three	31	17
	two	31	17
	one	23	12
Can't remember		12	7
No information		3	2
		185	**102**

Taking the sample as a whole, some 12% had seen all the TV programmes.

Nearly all viewers went on to comment about the programmes and the overall reaction was favourable. Half the comments were reviewed in more detail and of these, 76% judged the programmes as excellent or a good introduction, with four respondents explicitly stating the TV programmes were the reason they bought the pack. Some 10% felt the standard was too low or the programmes poor compared to other O.U. programmes. In addition, there were some problems with the timing of the programmes and requests for videos or repeats. Table 9.2 gives full details.

Table 9.2

General reactions for the programmes

	% n = 89*
Excellent, very good, enjoyed them	76
Good but...	10
Too low, poor, poor compared other O.U.	10
Other:	17
timing awkward	4
available as video	3
like repeats	3
liked to watch with pack available	3
reason bought the pack	4
	113

(* Percentage more than 100% as not mutually exclusive comments.)

Some examples of the comments made are:

"Thoroughly enjoyed the programmes. I found them very interesting and educational. It was good to see artists interviewed, to see them working and talking about their work."

"Very favourable - used material with students on general art and design course and foundation work. I liked the way the programmes used an approach that was thematic rather than chronological - brought together art from spectrum of periods in one programme."

"Found it sufficiently interesting to want to look at the rest of the course."

"Enjoyed the ones I saw, particularly the reference to actual material and structure of the painting rather than 'art history' ".

"Very good. I'd like to have videod them. Used the one on portraits with 'A' level class who made some portraits based on what they learnt about Maggie Hamblin - very successful."

"Not impressed - standards well below earlier O.U. art programmes on BBC."

We wondered if there was any particular group more likely to see the programmes than others. Men and women were equally likely to see the programmes; however of all groups those in full-time paid employment were less likely to see the programmes with 41% of this group seeing them and 59% not, whilst the group most likely to see them were those in part-time work, with 60% compared to 40% - the proportions here were surprisingly higher than for the retired group, where 51% saw the programmes and 49% had not (as Table 9.3 shows).

Table 9.3

Variations in employment pattern and viewing of TV

	Seen TV programmes %	Not seen TV programmes %*	Base n =
Full-time employment	41	59	191
Retired	51	49	96
Part-time employment	60	40	35

10.0 THE FUTURE

We asked respondents about their plans for future purchase of material, about courses and their preferences for possible new developments such as assignments and places to buy material.

10.1 Material

A quarter of respondents were sure they would buy more O.U. material, 7% were adamant that they would not, whilst the majority, 67%, were undecided at the present time.

Table 10.1.1

Plans to buy more material

		% n = 397
Don't know at present	266	67
Yes	101	25
No	30	8

We asked respondents to give more details of courses or packs they were planning to buy and about half of these comments were reviewed. PACE material predominated in future buying plans, but about one-third were planning to do undergraduate or associate courses, and indeed ten respondents were already engaged in studying other undergraduate or associate courses.

In all, some 16 courses or packs were mentioned by name, and the two packs cited by most respondents were The Rise of Jazz and Understanding Modern Europe. For undergraduate and associate courses, five mentioned the Arts foundation course, whilst four referred to A353 Art in Fifteenth Century Italy.

Two surprising comments emerged here, with the questionnaire unexpectedly providing information to recipients:

"All of them now I've seen the list, except East Anglian Studies."

"Didn't realise that the list of available packs existed - but having seen it, would be interested in The Rise of Jazz."

We also asked those who had no plans to buy further O.U. material why this was, and people gave a number of reasons. Only two had thought the existing pack poor value. Others mentioned problems of time, the cost and knowing what was available.

Some had more pragmatic reasons:

"Hope to start degree course."

"This was an impulse buy."

"I bought this because I am a painter myself and was interested to know how people study paintings and how they look at artists themselves. I like to spend my money on materials."

However, there was no clear cut relationship between affirmation to purchase and satisfaction with the material. Some who were very satisfied had no plans to buy more, whilst conversely two of those who were dissatisfied with this material, still planned to buy other O.U. material.

10.2 Plans to purchase

Most pack purchasers preferred buying their material either from a bookshop (44%) or from the O.U. centrally (35%). A tenth would have liked to buy material from the regional office and some 7% would prefer to buy via a book club. (Remember, this study **excluded** sales via the book club.) A small number, 12, wanted a variety of options available. When asked the reverse question - which of these ways did respondents least prefer, the book club was chosen by the majority (64%), with no one other way least preferred by more than 10%.

10.3 Future packs

We asked respondents an open question about which two packs they would choose to have designed to suit their own personal interests or particular needs. This catch all question produced an amazing range of answers, some suggesting material already produced by theO.U. such as Chamber Music and Comparative Religion. New areas suggested included study packs on Proust, Chinese Ceramics, Ancient Egypt, The History of Furniture, Dress Making Through the Ages, Introduction to Horticulture. If any generalisations can be made here, it is that courses concerned with aspects of art predominated closely followed by courses on music and literature, but within each of these broad headings there was a tremendous diversity of interest, and people often have catholic tastes, e.g.

"Calligraphy and health foods."

"Architecture in England and Piano Concertos."

"Astronomy and energy resources."

A few respondents reacted with bewilderment:

"At 85, I haven't a clue."

"I don't follow. If I were able to design a pack, what would be my need?"

This was a question which generated lots of ideas, but little immediately useful data.

10.4 Assessment

The present material does not include any assessment and we wondered what proportion of present purchasers would have liked some assessment. The majority (70%) did not want any assessment. Of the 30% who expressed a preference, a third were unsure how much they would pay. Others opinions ranged from less than £1 to £20 or more. £10 was specifically cited by a quarter of this group, with £5 the next most frequently preferred sum, cited by some 12%.

When we looked in more detail at groups of purchasers, the only group to deviate markedly from the 30% for assessment, 70% not, were students, where the proportions were 69% for assessment and 31% not, although of course this was a very small group of 16 people only.

When relating overall aims to whether people wanted assessment or not, those studying the material for background or preparation for further study were more likely to want assessment, with 43% wanting assessment and 57% not, compared to the overall proportions of 30:70. Conversely, of the group whose main aim in studying the material was to help them in their job, they were less likely to want assessment, with proportions of 17:83 for and against compared to 30:70. There was no discernable pattern between wishes for assessment and educational experience or educational level.

11.0 SPECIALIST USERS

We asked respondents whether they had used the material in their work or as part of their job, and some 10% reported such use. Most of these were using material in their teaching whilst a few were using it to help with their own Art courses - so we have both teachers of 'A' level Art using the material, and one or two 'A' level Art students.

"Difficult to be specific but I have a suspicion that the O.U. material will have in some way informed my own approach."

"We found both book and TV useful and the book has been borrowed from us by a group of trainee guides after they watched the TV programmes.

"For flexi-study for Art History 'A' level."

"To help teach History of Art 'A' level and useful for my own background reading."

Other students of note are O.U. undergraduate students. More specific users included planning gallery visits and helping in interpreting museum or gallery collections to the public. Others were much less specific:

"As I work in art history any book not designed for children might have useful ideas or perspectives."

The level of institutional purchase and use is markedly different for this material, with less than 5% of purchasers in this group, in contrast to the Community Education and Health and Social Welfare material.

Not all those using the material in their work were paid for by their employer : of the 46, 19 had bought the material themselves, whilst for 20, the employer had paid. Indeed, three of those using the material in their work had received the material as a present - no doubt the 'A' level students.

Of the 45 giving information both about use in their work and sharing with others, two-thirds both used the material in their work and had had others using their material compared to one-third who, although using in their work, had not had others use their material.

These proportions compare to one-fifth and four-fifths for the non-work users and use by others, as Table 11.5 shows.

Table 11.1

Use in job compared with use by others

%	Used by others	
Used in job	No	Yes
No	80	20
Yes	33	66

(Base n = 327, number answering both questions)

12.0 ADDITIONAL INFORMATION

We included an open comments sheet in the questionnaire for people to make any further comments they wished. Just over a quarter took the opportunity to comment further. Most of these comments were positive, and ranged from specific points about the material to general comments about art education. There were also constructive criticisms and criticisms about specific aspects, for example the cassettes should be boxed, and *"progress has been slow because the book smells so terrible (either printing or paper) and I can only bear to read a few pages at a time. I am however, pleased with the content so far"*. The two aspects most frequently criticised were the tapes and the packaging.

The comments reinforce the general picture of the material helping people to appreciate paintings and indeed of helping practicing artists, as these final quotes demonstrates.

"As aged, retired and disabled, I very much welcomed this pack. I have had a long varied and general interest in painting including a substantial library of 'artistic' publications but I appreciated the new approach on the tapes. I understand the difficulties and expense of reproducing examples, but did find the p.c. size somewhat limited in my particular circumstances, but on the whole I found this exercise an excellent exercise which I much enjoyed."

"I attend extra mural classes but don't relish evening ones in the winter-time so opt for day classes, this limits choice of subjects. LIP suited my needs. I set apart space in the home to listen and to read the material. I could choose the time and my particular mood. In the past, I'd enjoyed having painting 'explained' to me; if in London to visit family I'd ensure time to go to a gallery, here in Scotland I can travel fairly easily to Glasgow or Edinburgh. I particularly like the O.U. presentation - it lets me go at my own pace - it helps me understand in a manner which suits me. It was a fluke that I heard of the O.U. material. It was to prove an exciting discovery. The human voice contact is very enjoyable. I question some of the interpretations as I listen and read, but that does not create problems. I rely now on the text book to a greater extent than at first."

"Thank you for using Stravinsky's Rite of Spring, it has been a part of my music collection for some time. Since using LIP this superb piece of music now fills me with a kind of excitement, perhaps similar to that of Brque and Picasso when they discovered cubism. This excitement helps me when it comes to my own paintings. I need this help because I cannot get into art college. I love art very much and I have realised it is the only chance I have to make something of myself. The way you talked about the modern artists as individuals who, like me, wanted to dedicate their lives to their art, has put a new confidence into my own techniques of drawing and painting, the confidence you gave me has certainly begun to show in my art."

"Course is very good except for two reasons a) I would very much like to see some form of optional asessment or study guide, b) I feel strongly that the cassettes should be cased to prevent damage and to facilitate their use in the car."

"I have been studying Art History since retirement in a day class run by WEA and Surrey University. My wife currently doing O.U. Arts degree. We have bought many art books and this led to her presenting me with LIP. I am now considering becoming an O.U. associate student to study one of the Art History courses."

"Whilst I am not keen to do the intensive work involved in a formal course of study, I do enjoy reading O.U. course books on fine art and some English Literature packs. However, I know of no easy way of finding out what course books are available at any one time. Like LIP, I ran across such books only by chance in local book shops. I also bought The Colour Book and Gazzeteer for the O.U. course A204, the Enlightenment, Unit 30 ... and also Art and Modernism - Gaugan and Post Impressionism. Arts 3rd level Block III units 7-8. A list of art publications would be

valuable. Also 35mm slides rather than postcards for study."

"Have enjoyed LIP very much and am still browsing through it again, listening to the cassettes, studying the postcards and making notes on the course as an aide memoire and a way of marshalling my thoughts. In the winter when I spend time visiting exhibitions and art galleries, the gallery visiting card and list will be very useful aids. As a gardener I am very interested in the use of colour and I would have liked a section on this course to have dealt with the nature principles of colour, albeit briefly. I shall certainly write to Milton Keynes for information on this kind of course available when I am free to undertake another one."

MMD5/AEB1

APPENDIX 1

The questionnaire

Note: Version mailed to purchasers was on green paper,
to be more eye-catching.

The Open University
Institute of Educational Technology
Walton Hall
Milton Keynes MK7 6AA
Telephone: (0908) 74066
Direct Line: (0908)653142/653141

THE OPEN UNIVERSITY

June 1986

Dear Purchaser of Looking into Paintings,

We are writing to ask for your help. The Looking into Paintings pack you bought recently is one of the new sorts of packs being sold by the Open University. But how did people hear about the pack, what do purchasers think of the material, and how are they using it? To answer these and other questions to help us with future planning of this pack and others in the area, we would be grateful if you could spare some fifteen minutes or so of your time to complete the enclosed questionnaire and tell us something about your views and experiences. We have included a comments sheet for any of your views or experiences you wish to tell us about, that you feel have not been included in the body of the questionnaire. Your time and support are much appreciated.

If you have any concerns or queries about this study, please telephone Angie Ballard, the Research Fellow carrying out the project, and she will be happy to talk with you. The information you give us will, of course, be treated as confidential and will not be identified with you personally. Please post the completed questionnaire back to us using the pre-paid label and envelope provided, as soon as possible.

Thank you for your help. We look forward to hearing from you.

Yours faithfully,

Geoffrey Bourne

Geoffrey Bourne
Director
Personal and Cultural Education

Angie Ballard.

Angie Ballard
Research Fellow
Institute of Educational Technology

Encl:

CARD 1 (1)
(2-5)

PERSONAL AND CULTURAL EDUCATION PACKS STUDY

LOOKING INTO PAINTINGS

Please put a ring round your answer, like this (1), or write in the space provided as appropriate.

SOURCES OF INFORMATION AND PROPOSED USE

1. How did you come to hear about the material? *(Ring all that apply)*

Adverts and articles		
Saw advert in the press	1	(6)
Saw article in a journal	1	(7)
Posters, leaflets, TV		
Saw a Personal Interest Packs leaflet	1	(8)
Saw Looking into Paintings leaflet	1	(9)
Saw some other poster or leaflet	1	(10)
Saw the Channel 4 TV programme Looking into Paintings	1	(11)
From other people		
A friend told me	1	(12)
Information passed on by a colleague	1	(13)
Through Open University information		
Through O.U. Continuing Education Guide	1	(14)
Through some other O.U. publication	1	(15)
Received direct mail from the O.U.	1	(16)
Through O.U. regional office	1	(17)
Through doing other O.U. courses	1	(18)
← Some other way	1	(19)

Please give details:

2. a) People may send for material for themselves and/or for other users. When you sent for Looking into Paintings, how did you intend to use it? *(Ring all that apply in column a)*

	(a) Intended use		(b) Main purpose *(ring one only)*	
Mainly for your own use				
For your own personal use	1	(20)	1	(26)
To use with others in family	1	(21)	2	
For use by you in your job	1	(22)	3	
Received as a present	1	(23)	4	
Mainly for use with/by others				
Sent for as present for someone else	1	(24)	5	
← Some other use	1	(25)	6	

Please give details:

b) Which of these was the main purpose for sending for the material? *(Ring one code only in column b)*

WAYS OF USING MATERIAL

3. Some people work through all the material, others skim through, whilst others have it available as a resource. Which describes your approach?
(Ring all that apply)

Not looked at it yet	1	*(27)*
Not used it yet	1	*(28)*
Worked through whole pack as suggested in the course contents sheet	1	*(29)*
Worked through whole pack some other way	1	*(30)*
Studied or used selected parts only	1	*(31)*
Skimmed through material	1	*(32)*
Dipped in and out of material	1	*(33)*
Available as resource for others' use	1	*(34)*
Available on shelf for reference	1	*(35)*
Some other way	1	*(36)*

Please give details:

REASONS FOR STUDYING OR USING MATERIAL

4.a) Were any of these aims important to you as a reason for studying or using the material? *(Ring an answer on each line in section a)*

b) Which of these was your main aim? *(Ring one answer only in column b)*

	(a) Yes, important to me	(a) No, not important to me		(b) MAIN AIM *(ring one only)*	
To learn about the subject	1	2	*(37)*	1	*(43)*
To improve or update my knowledge	1	2	*(38)*	2	
As background/preparation for further study	1	2	*(39)*	3	
For general interest	1	2	*(40)*	4	
To help me in my job	1	2	*(41)*	5	
Some other reason	9		*(42)*	6	

Please write in:

VIEWS ON MATERIAL

5. Did you have any problems or difficulties in getting the material?

No	1	*(44)*
Yes	2	

If 'Yes', please tell us about the problems or difficulties here.

6. What has been your general reaction to the material?

Not looked at it yet	1	(45)
Generally interesting	2	
Generally not interesting	3	

7. The pack was made up of a mix of items. Please tell us..

a) which items you used?

b) for each one, how satisfied you were with it?

	Used this item?		IF USED - Were you satisfied with it?		
	No	Yes	Yes, satisfied	No, not satisfied	
The book	1	2 (46)	1	2	(51)
The audio-cassettes	1	2 (47)	1	2	(52)
The colour postcards	1	2 (48)	1	2	(53)
The list of galleries and museums ..	1	2 (49)	1	2	(54)
The gallery visiting card ..	1	2 (50)	1	2	(55)

If No, not satisfied for any of the items, what was the problem?

	(56)

8. Generally, were you satisfied with the following aspects of the presentation of the material?

	Yes, generally satisfied	No, generally dissatisfied	
The quality and style of the printing	1	2	(57)
The layout (the way text and pictures were arranged on the page)	1	2	(58)
The packaging	1	2	(59)

TV PROGRAMMES

9. For the painting pack there were TV programmes on Channel 4 in November and December 1985 to go with the material.

a) Did you see any of the TV programmes? (60)

No 1 *Skip to Q.10*

Yes 2

b) If 'Yes', about how many of them did you see? *(Please write in)* _____ (61)

9. c) What was your general reaction to the programmes?

(62)

OVERALL REACTIONS

10. What do you feel has been the main benefit for you in studying the material?

(63)

11. How satisfied were you with the material in terms of value for money? *(Ring one answer only)* (64)

Very satisfied	1
Fairly satisfied	2
Not very satisfied	3
Not at all satisfied	4
Didn't think about it	5

12. If you weren't satisfied with the material in terms of value for money, why was this? (65)

13. Would you recommend the material to others? (66)

No	1
Yes	2

FUNDING AND SPONSORSHIP

14. Some people meet the full cost of the materials whilst others receive support. Which of these best describes your situation?

Bought material myself	1	(67)
Received material as a present	2	
My employer met the cost of the material	3	
Costs met as part of an O.U. scheme	4	
Some other situation	5	

ASSESSMENT

15. At present there is no assessment for this pack, either by tutor marked essay or computer marked quizzes.

a) Would you have liked some form of optional assessment of your study?

No	1	(68)
Yes	2	

b) If 'Yes', what amount would you be prepared to pay for such assessment? *(Please write in)* _____ (69-70)

CONTACT WITH REGIONAL OFFICE

16. Have you been in contact with any of the Open University offices in connection with this pack?

No	1	(71)
Yes	2	

If 'Yes', what did you contact them about? ....

Returning the introductory postcard	1	(72)
Some other reason	1	(73)

How did this work out?

Please tell us briefly what about, here.

1 (74)

2

CARD 2 (1)

PAST PURCHASES AND FUTURE INTENTIONS

17. a) Most people send for just one course or study pack, but some buy several, either all at once or over a period of time. For the selected courses and packs listed below, please tell us which of these packs you have sent for by ringing the code on the appropriate line.

b) If you have bought more than one copy, please write in how many copies you've bought on the appropriate line in column b.

	(a) Please ring which pack(s) sent for	(b) Please write in number of copies if more than 1	
No other packs sent for	1		(6)
The Rise of Jazz	1		(7)
Principles of Orchestration	1		(8)
The Rise of the Symphony	1		(9)
W. B. Yeats	1		(10)
James Joyce	1		(11)
Introduction to Hinduism	1		(12)
Introduction to Buddhism	1		(13)
Understanding Modern Europe	1		(14)
East Anglia Studies	1		(15)
The Changing Countryside	1		(16)
Other Open University material from Undergraduate area	1		(17)
Other Open University material from Continuing Education	1		(18)

18. Do you plan to buy any more Open University material?

NO 1 ↓ YES 2 ↓ DON'T KNOW AT PRESENT 3 (19)

Why is this?

Which courses or packs are you planning to buy?

19. a) Which of the following ways of buying packs would you most prefer?
(Ring one code in column a)

	(a) Most prefer		(b) Least prefer	
From a bookshop	1	*(20)*	1	*(21)*
From a book club	2		2	
From the O.U. regional office ...	3		3	
From the O.U. centrally	4		4	
Some other way	5		5	

b) Looking at the list again, which would you least prefer?
(Ring one code in column b)

20. If you had the opportunity to design two packs to suit your own personal interests or particular needs, which two topics or subjects would you choose?

Please write in:

21. Have you or do you plan to go on to do any other art history or art appreciation courses?

No	1	*(22)*
Yes, planning to do course(s)	2	
Yes, done course(s)	3	

22. Do you belong to any specialist associations or book clubs in connection with this interest?

No	1	*(23)*
Yes	2	

If 'Yes', which is the most important to you?

Please write in:

USE BY OTHERS AND GROUP USE

(24)

23. Have others used your material apart from you?

No 1 *Skip to Q.24*
Yes 2
Don't know 3

If 'Yes'...

a) About how many others, apart from yourself, would you estimate or guess had made use of the material?
(Please write in) _____ (25-26)

b) How would you describe what's happened? Has it been ....
(Ring all that apply)

(Ring one only)

	(a) Ways used		(b) Main use	
Shared with family ...	1	(27)	1	(34)
Shared with a friend ...	1	(28)	2	
Used with others as a group ...	1	(29)	3	
Specially organised group use ...	1	(30)	4	
Shared with others at work informally ...	1	(31)	5	
Shared with others at work as part of job ...	1	(32)	6	
Some other way ...	1	(33)	7	

Please give details:

c) Which has been the main way of using the material?
(Ring one code in column b)

GROUP USE

(35)

24. a) Did you use or study the material with a group or groups of other people?

No 1 *Skip to Qu.25*
Yes 2

b) If 'Yes', about how many people were in the group including yourself? *(Please write in)* _____ (36-37)

c) What were your overall reactions to this group use of material?

Please give details:

(38)

ORGANISATIONAL AND INSTITUTIONAL USE

(39)

25. Have you used the material in your work or as part of your job?

No 1 *Skip to last section*

Yes 2

26. If 'Yes', would you describe briefly how you have used the material, or how it has been used in your organisation?
(Please continue on the Open Comments Sheet if not enough room here.)

FINALLY, A FEW QUESTIONS ABOUT YOURSELF

i) Are you? ..... Female 1 *(41)*
Male 2

ii) What was your date of birth?
(Please write in e.g. 21st January 1960 21|01|60

Day	Month	Year	*(42-43)*

iii) a) Which of these applies to you?

In paid full-time work (30 hours or more)	1	*(44)*
In paid part-time work	2	
Not in paid employment : unemployed	3	
: family/domestic duties	4	
: student	5	
: retired	6	
: other	7	

b) If in paid employment:

What is your current occupation? *(Please look at List 1 and enter the Code that best describes your occupation in the boxes)* → [ ][ ] *(45-46)*

iv) At what age did you complete your full-time education?
(Write your answer in the boxes, e.g. if you finished school at 15, write 1|5 *)* → [ ][ ] *(47-48)*

v) Have you any educational qualifications?

No	1	*(49)*
Yes	2	

If 'Yes', *please look at List 2 and enter the code that best describes your highest qualifications in the box.* → [ ] *(50)*

vi) Did you receive this questionnaire directly or was it passed on to you?

Received directly	1	*(51)*
Passed on to me	2	

vii) Given the many and varied uses of the material, we may want to find out more about the ways some people have used the material. Would you be willing to be included in any such further study?

No	1	*(52)*
Yes	2	
OCS	1	*(53)*
	2	

Finally, if you've any comments or criticisms about the material, the O.U. or this questionnaire, or anything about your use of the material you would like to tell us about, please use the attached open comments sheet.

MANY THANKS FOR YOUR HELP

Please return this completed form as soon as possible, using the reply-paid label to: SURVEY PROCESSING, INSTITUTE OF EDUCATIONAL TECHNOLOGY, THE OPEN UNIVERSITY, WALTON HALL, MILTON KEYNES MK7 6AA

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PACE PACKS STUDY

LOOKING INTO PAINTINGS : OPEN COMMENTS SHEET

OCCUPATION CODES - LIST 1

Please code your occupation from the groups below when answering question (ii) b).

01 **Full-time housewives**
Engaged on unpaid domestic duties and no paid part-time work

02 **Housewives with paid part-time jobs**
Engaged on unpaid domestic duties but in paid part-time employment for up to twenty hours a week.

03 **Armed forces**
British and foreign

04 **Administrators and managers**
Central government, local government – administrative grades, nationalized industries and private industry.

05 **Teachers in nursery and primary schools**
In nursery, primary, middle, deemed primary, and preparatory schools.

06 **Teachers in secondary schools**
In secondary and middle, deemed secondary, schools, sixth-form colleges etc.

07 **Teachers in further, higher or adult education**
In further education colleges, colleges of education, polytechnics, universities, etc.

08 **Other teachers, instructors, educational advisers, etc.**
Training officers, technical instructors, apprenticeship supervisors, educational advisers (not driving instructors)

09 **Medical and health-related professions**
Doctors, dentists, pharmacists, nurses, opticians, radiographers, occupational therapists, public health inspectors, etc.

10 **Social welfare and personal social services**
Social workers, probation officers, NSPCC officers, community development officers, etc.

11 **Other professions and arts**
Authors, journalists, actors, musicians, artists, producers.
Advertising, public relations, market research.
Accountants, company secretaries, lawyers, clergy.
Architects, surveyors, town planners.
Librarians.

12 **Qualified scientists and engineers**
Chemical, physical and biological scientists.
Chartered engineers - civil, structural, mechanical, electrical, electronic, aeronautical, production, mining and work-study engineers etc

13 Technical personnel including [illegible]
draughtsmen and [illegible]
Draughtsmen, laboratory assistants, technicians.
Systems analysts, computer programmers, time and motion, O & M.
Scientific, technical, engineering assistants and related workers.

14 **Electrical, electronic, metal and machine, engineering and allied trades**
Electricians, electrical and electronic fitters and assemblers.
Plumbers, welders, fitters, sheet metal workers, metal workers, machine toolsetters and operators, mechanics, toolmakers.

15 **Farming, mining, construction and other manufacturing**
Farmers, forestry and fishermen, miners, quarrymen.
Gas, coke and chemicals, glass and ceramics, furnace, forge, foundry and rolling mills, woodworkers, leather, textiles, clothing.
Food, drink, tobacco, paper and printing.
Builders, bricklayers, plasterers, painters.
Warehousemen, packers, labourers etc.

16 **Communications and transport: air, sea, road and rail**
Drivers, railwaymen, porters, seamen, boatmen, pilots, navigators, traffic controllers, bus conductors, dockers.
Telephonists, telegraph operators, postmen, messengers.

17 **Clerical and office staff**
Typists, secretaries, clerks, cashiers, office machine operators, computer operators.
Central and local government, all executive and clerical grades.

18 **Shopkeepers, sales, services, sport and recreation workers, fire brigade and police**
Shop proprietors and managers, assistants, salesmen, travellers, insurance brokers, auctioneers, valuers, undertakers.
Hotel and restaurant owners and workers, publicans, barmen, waiters, cooks, maids, cleaners.
Chimney sweeps, caretakers.
Hairdressers, laundries, garages, roundsmen.
Hospital orderlies, ambulance men.
Athletes, models, photographers.

19 **Retired, independent means, not working (other than housewives), students**

20 **In institutions, e.g. prison, chronic sick etc. (not including staff in institutions)**

EDUCATION CODES - LIST 2

Please use this list to answer question v), giving the appropriate code for the highest level of qualification that you hold.

A	No formal educational qualifications	
B	CSE (other than grade 1) RSA or school leaving certificate	
C	CSE grade 1, GCE O level, SCE O grade, school certificate or equivalent, BEC general certificate or diploma	in 1-4 subjects
D	CSE grade 1, GCE O level, SCE O grade, school certificate or equivalent, BEC general certificate or diploma	in 5 or more subjects
E	GCE A level, SCE H grade, higher school certificate or equivalent	in 1 subject
F	GCE A level, SCE H grade, higher school certificate or equivalent	in 2 or more subjects
G	ONC/OND, BEC national certificates or diplomas, TEC certificates and diplomas	
H	HNC/HND, BEC higher national certificates and diplomas, TEC higher certificate and higher diplomas	
J	Teachers' certificates or equivalent	
K	University diploma or equivalent based on at least one year's full-time study (includes diploma in higher education)	
L	First degree of CNAA or university	
M	Postgraduate degree	
N	Professional qualification below 'A' level equivalent	
P	Professional qualification 'A' level equivalent but not degree level	
Q	Professional qualification degree equivalent or above	

BEST COPY AVAILABLE

APPENDIX 2

Additional responses

As well as the 408 analysed questionnaires, we received some not completed, most with letters of explanation, or in a few cases just the letter of explanation. Of these returns:

4 had moved away

13 had not studied the material yet, (four of these stated they were planning to look at the material)

3 had not "finished" the material

5 had bought material as a present

6 various problems

1 refusal on principal

There were an additional ten letters notifying us of changes of name and/or address and requesting to be kept on any mailing list.

Full details of these 32 responses are attached.

Detailed analysis

4 Gone away

9 Not studied yet - video library - more information O.U. videos welcomed
family crisis
took so long to arrive, doing other things

4 Not studied yet, planning to:
"missed video programmes though"
"waiting for some uninterrupted time in which to indulge my whetted appetite - questionnaire prompted me to make a start"

3 Not finished yet - delays in air mail
"I enjoy studying at my own pace but need to work harder at finding time slots"

5 present:
bought for daughter
bought for friend
bought for friend abroad
bought for relative
from husband

7 Other
lost pack when lent to student
* library supplier - thousands of orders
* book shop - no record - but lost money on order as no discount
contributed - complimentary copy sent
husband recently died - and he was the purchaser
away on holiday
don't fill in questionnaires on principal

(* as with earlier studies we excluded book shops, but there two were overlooked)

REPORTS OF THE STUDENT RESEARCH CENTRE

Copies of SRC reports are available from the Centre on request.

	Title	Author	Date
1	Effective Study in the Open University The Human Dimension	Mary Thorpe, et al	February 1986
2	The Rough and the Smooth - Students' Experiences of O.U. study	Robin Mason with Alistair Morgan	January 1986
3	Reactions of Part-time Tutors to Financial Cuts in the Open University	Reg Melton et al	February 1986
4	Report on the Annual Survey of New Courses in 1985	Clive Lawless and Beryl Crooks	1986
5	Access to Video Equipment for Study Purposes - Undergraduate Students in 1986	Adrian Kirkwood	May 1987
6	Report on the Annual Survey of New Courses in 1986	Clive Lawless	October 1987
7	Access to Micro-Computing Equipment for Study Purposes - Undergraduate Students in 1986	Adrian Kirkwood	September 1987
8	Disabled Students at Summer School - Perceptions, Priorities and Problems	Gerald Hales	1987
9	Personal and Cultural Education - Looking into Paintings A report on the 1986 Packs Study	Angie Ballard	May 1987